The EDISON KINETOGRAM

VOL. 3 London Edition, July 1, 1911 No. 6

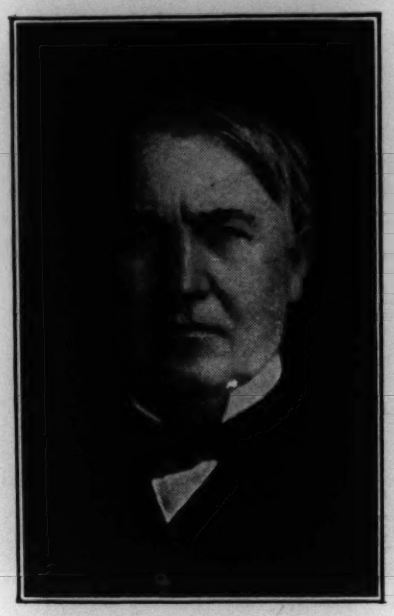
SCENE FROM

HEARTS AND FLAGS

FILM No. 6798.

EDISON FILMS TO BE RELEASED on July 19th, 22nd, 26th & 29th, 1911

Vol. 3. JULY 1, 1911. No. 6



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

THE motion picture art, if the business is to continue as a permanent amusement institution, can not stand still. It must continue to develop and perfect along new and hitherto untried lines. Happily, it is doing that very thing. And without exaggeration or egotism, but with a pride that is pardonable, we claim that a large—a *very* large share of the credit for the present development of the art is due to Edison initiative and Edison progressiveness. It may seem unnecessary to "toot our our horn" when so many others, in so many different directions, are doing it for us, but there's no harm, some little satisfaction and surely plenty of justification in an occasional "toot."

Edison films to-day are recognised as the very highest development of the motion picture art. They have reached the topmost pinnacle of supremacy in acting, production and photography—and all within the space of a year and a half. The amazing strides made by our films within that period are the legitimate result of a comprehensive understanding of the necessities of the business—in so far as the films themselves are concerned, at least—and of intelligent work along the lines by which these necessities could best be met and satisfied.

We showed the way in the departure from the "slap-stick" of comedy and "blood-and-thunder," of drama ; we took the initiative in employing noted writers for our scenarios ; we lead the other manufacturers in securing stellar members of the dramatic profession to interpret them, and we have developed our photography to a point where it will lose nothing in a comparison with the product of any other manufacturer.

There are comparatively few who have not heard of the opera "Aïda," though they may never have had the opportunity of hearing its tragic story interpreted by the golden-voiced songbirds of the operatic stage. Its film presentation will appeal irresistibly to the big majority of amusement lovers, who will find in it an offering such as is rarely seen upon the canvas. It is safe to say that no more lavish, more exquisitely staged or histrionically adequate production has yet been offered to the patrons of "The Silent Drama."

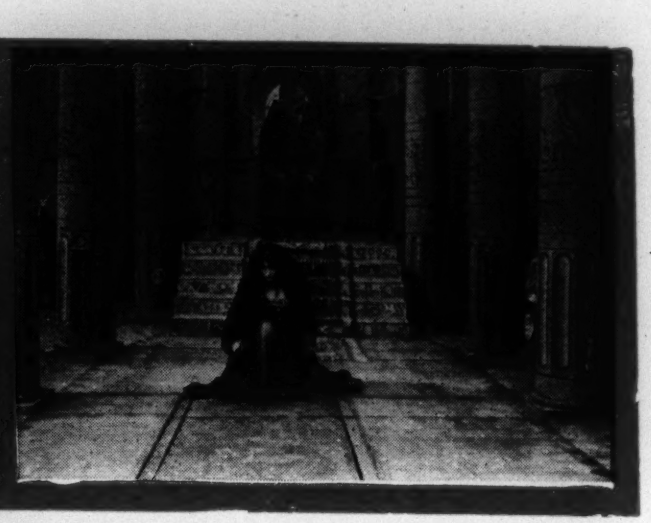
They are the films you *need*, Mr. Exhibitor. Every one of the three full reels we release weekly should be found on your programs. The best way to insure their appearance is to *place a standing order for all Edison Films*—and then *insist* upon getting them.

Edison Release Days: Wednesday and Saturday

EDISON FILMS

To be released on July 19th, 22nd, 26th & 29th, 1911

Edison Film No. 6788 **Copyrighted, May, 1911** **Released, July 19, 1911**
Code, VOORMETEN **Approx. Length, 1000 feet**



Aïda

From the Opera
(DRAMA)

CAST OF CHARACTERS

AÏDA ..... MARY FULLER
KING OF EGYPT..... .....CHARLES OGLE
AMNERIS, HIS DAUGHTER ..... NANCY AVRIL
RADAMES, AN EGYPTIAN OFFICER .....MARC McDERMOTT
KING OF ETHIOPIA (AÏDA'S FATHER).....GUY COOMBS
HIGH PRIEST OF ISIS.....ROBERT BROWER

AÏDA, daughter of the King of Ethiopia, having fallen a prisoner into the hands of the Egyptians, is given as a slave by their king to his daughter Amneris, who, captivated by the grace and beauty of the unknown maid, takes her into favour. Radames, a young captain of the King's guards loved by Amneris, on beholding Aïda falls in love with her, and his passion is reciprocated by Aïda. The proud Amneris, suspecting a rival in her slave, swears to be avenged.

Meanwhile war is again declared between Egypt and Ethiopia and Radames, appointed leader of the army by the High Priest of Isis, is invested with the sacred arms and departs to fight the Ethiopians who, headed by their King, have invaded Egypt. Radames defeats them and returns victorious, followed by the prisoners, among whom is the King himself, disguised as an officer.

Through the intercession of Radames the prisoners are set free, with the exception of the King, who, being recognized as Aïda's father, is detained with her. As a reward for his great services Radames is given the hand of the Princess Amneris.

The Ethiopian King in his captivity, having noticed the mutual affection existing between Radames and Aïda and find-

ing that they have a secret meeting place near the Temple of Isis, forces Aïda to obtain from Radames the plan by which the Egyptians are to attack the Ethiopians.

Radames incautiously reveals the plans to Aïda, but is overheard by Amneris and the High Priest, who are in the temple and who suddenly appear and accuse Radames of treason. He is brought to judgment and condemned to be buried alive, but is visited by Amneris who offers him pardon from the King if he will renounce Aïda forever. He refuses to give ear to her pleadings and goes bravely to his death.

He enters the tomb and as the stone is slowly being lowered, he discovers Aïda by his side. She has entered the tomb and has come to prove the depth of her love by sharing his fate.

The tragic story is told simply and clearly by the aid of finished and dignified acting. The photography is beautiful and the settings magnificent. It is a feature film almost beyond the possibility of criticism.

Edison Film No. 6797 **Copyrighted, May, 1911** **Released, July 19, 1911**
Code, VOOROP **Approx. Length, 990 feet**

Madeline's Rebellion

(COMEDY)

CAST OF CHARACTERS

MADELINE .....MARY FULLER
HER SISTER .....ESTELLE ALLEN
THEIR GUARDIAN .....MARC McDERMOTT
GEORGE, the Nephew.....EDWIN BOULDEN
HIS CHUM .....EDWIN CLARKE

MADELINE and her sister Mildred, two American girls, live in the house of an old General who is their legal guardian. Happiness reigns supreme until the General's nephew, after an absence of several years, writes that he is about to return home from Military School. His trunk precedes him by four hours.

Mildred and Madeline happen to be in the hallway when the expressman who delivers the trunk obligingly unbuckles the straps. The cover opens readily, disclosing military uniforms, which the girls regard with admiration. Their curiosity being aroused they begin to rummage in the trunk, with the result that Madeline finds a letter written by her guardian to his nephew, stating that it is his wish that the latter marry his ward, Madeline.

Never having seen the young man, she naturally rebels, and amid tears and an-

ger vows to run away. Her sister, having her confidence and sympathy, decides to go with her. Having a strong desire for adventure, they pass as young men, and, thus attired, come face to face with their guardian's nephew and his chum, who have just arrived.

The girls have a fine time as men and manage to keep up the deception for an hour, when the General, who has traced them, appears upon the scene and mistakes his nephew and chum for the girls in disguise. Matters become complicated for a few moments, but after due explanation the runaways are forgiven, and Madeline finds herself in love with the young man her guardian intended she should marry. Thus the General's wish is fulfilled, and all return home in a happy mood, Madeline having had the novel experience of being a man for an hour.

Edison Film No. 6795 **Copyrighted, May, 1911** **Released, July 22, 1911**
Code, VOOROEVER **Approx. Length 1000 feet**

A Case of High Treason

From "The Under Man"

By Thomas W. Hanshew

(DRAMATIC)

CAST OF CHARACTERS

CAPTAIN NORTH..... JAMES GORDON
LIEUT. BREWSTER ..... HERBERT PRIOR
HELEN NORMAN ..... LAURA SAWYER
JUAN DOMIGO, President of a South American Republic...CHARLES SUTTON

T. W. HANSHEW, the well known writer of short stories, has given to the world of soundless drama a thrilling romance of love and revenge, of Southern atmosphere and military vigour in his tale entitled "The Under Man," which the Edison Company has transplanted from printed pages into life upon the white canvas of the Motion Picture screen, telling his tale in a most graphic manner, infusing into it all the vigour and romance its author has so delightfully told us between the covers of a book.

Among the jagged rocks upon a Southern seacoast we are first introduced to the character of Captain North, in his military uniform of the United States Army. He is plotting with two other rogues the crime of high treason against his own country, bargaining with them to

steal certain plans of the United States fortification, to be delivered in turn to a high official of Spain. The time is just prior to the beginning of the Spanish War.

Not alone is he planning to steal the maps, but he is also plotting to make sure of his own safety by placing the guilt upon the shoulders of a brother officer, Lieutenant Brewster, and this he effectively does, causing the arrest of the young Lieutenant for a crime of which he is entirely innocent, but the evidence of which is of so peculiar a character that he has no real method of proving his guiltlessness. The lieutenant makes his escape from the fortification as a condemned criminal, thus leaving a stain upon his name and character.

Two years later we find him a wanderer upon the face of the earth. Deprived of the rights of his native land, he drifts into a South American Republic, and amid the rise and fall of the country eventually becomes the Secretary and Confidential Adviser of its President, Juan Domigo. It is in this capacity that he meets Helen, the daughter of the millionaire, Clifford Norman, who is interested in the coffee plantations of this country and has arrived in his private yacht.

Young Brewster's future becomes rosy with the tint of the coming dawn of a new hope, which is reflected in the eyes of Helen Norman, when the sudden arrival of Captain North on the scene dispels all his hopes, and Brewster feels the humiliation of being accused as an escaped criminal and branded with the crime of high treason before the woman he loves, and she in turn believes it true. North in time bids fair to win the favor of Helen's hand in marriage, when in the heat of temper aroused by a purely imaginary affront, he grossly insults His Excellency, Juan Domigo.

The next day, without so much as by your leave, North finds himself arrested and condemned to die. This act Helen attributes to Brewster by way of revenge, but when the latter learns the truth of North's arrest, his nobility of character stands forth, and he forces a release pardon from President Domigo at the point of a revolver, thus effecting the escape of his worst enemy. He rescues the girl he loves from the hands of Domigo's soldiers and finally proves his innocence, and wins the love of the woman of his heart.

A story filled with strong action and picturesque scenes moving along rapidly from a rockbound coast by the sea to the pilot house of a millionaire's yacht at its close, where we have the joy of seeing the fond lovers steering their future into the Harbour of Happiness.

Edison Film No. 6796 **Copyrighted May, 1911** **Released, July 26, 1911**
Code, VOORONDER **Approx. Length, 1000 feet**

Captain Nell

(DRAMATIC)

CAST OF CHARACTERS

CAPTAIN NELL ..... MIRIAM NESBITT
HARRY RANDOLPH..... GUY COOMBS
HIS FATHER ..... CHARLES OGLE
GRIGGS, An Old Servant ..... WILLIAM WEST

HARRY, the only son of Howard Randolph, is cursed with too great an allowance and has become wayward. His father calls him to task and he promises to reform. The promise is soon broken, however, and he is carousing with some friends in a café when he protects Nell, a Salvation Army lassie,

from insult at the hands of one of his friends.

He calls upon his father one day in an intoxicated condition. This so angers the old man that he disowns him and drives him out. Harry, never having been obliged to support himself, now finds that he is unable to do so, and gradually sinks lower and lower in the social scale until he becomes little more than a tramp.

Weak from hunger, one day he drifts into a saloon and staggers to a table. Here he is found by Nell, who recognizes him as her former champion and pleads with him to accompany her. This he does, and she leads him to the Army Mission where, after a short time, he manages to secure a position as workman in a large manufacturing concern.

Three years pass by. Harry has proved himself a man and become one of the best workmen in the shop. He and Nell have married and are living happily in their little home, whose shining light is Harry Junior, now almost two years old.

While at work one day a sign is posted in the shop saying that the company has sold the plant to Howard Randolph and that he will take possession immediately, and Harry realizes, with considerable perturbation, that he is now at work in his father's own shop.

Randolph decides to reduce expenses and posts a notice that all wages will be reduced ten per cent. The workmen at once appoint a committee to wait upon Mr. Randolph, and not knowing Harry to be his son, make him chairman.

They visit Randolph, and father and son come face to face. Harry pleads the cause of the workmen, but Randolph remains firm and refuses their demands, and they leave.

When they have gone he turns to his old clerk, Griggs, who has been Harry's friend in all his trials, and demands an explanation. Griggs then tells him of Harry's splendid work, his little home and of his wife and son. This so pleases Randolph that he insists that Griggs lead him to Harry's home.

Nell's charm soon convinces him that Harry has made a wise choice, and bundling her and his grandson into the auto, he goes to the shop and sends for his son. When he appears Randolph goes to the sign, writes the word "increased" in place of "reduced," adds "& Son" to the signature and offers his hand to his son, who warmly clasps it.

NOTICE TO EXHIBITORS

OUR WEST END SHOW-ROOMS ARE SITUATED AT No. 8 GERRARD STREET (First Floor), WHERE OUR FILMS CAN BE SEEN IN COMFORT BETWEEN THE HOURS OF 9 a.m. AND 6 p.m. WE SHALL BE PLEASED TO SEE ANY SHOWMEN OR MANAGERS OF THEATRES AT ANY TIME THEY ARE IN TOWN

Edison Film No. 6799 **Copyrighted, May, 1911** **Released, July 26, 1911**
Code, VOORORGEL **Approx. Length 975 feet**

The Niece and the Chorus Lady

(COMEDY)

CAST OF CHARACTERS

THE NIECE .....MARIE TENER
THE CHORUS LADY .....NANCY AVRIL
A HARMLESS MARRIED MAN.....GUY COOMBS
HIS WIFE .....MIRIAM NESBITT
HIS MOTHER-IN-LAW.....MRS. WILLIAM BECHTEL
HIS BROTHER-IN-LAW .....HAROLD M. SHAW
HOBSON, the Butler .....FRANK McGLYNN

JONES' wife, mother-in-law and brother-in-law go to the seashore for recreation, leaving Jones alone in town. After a time he receives a letter from his wife saying she intends staying on, but is sending her mother and her brother home to keep him company. He is so disgusted at this that he overlooks a letter from his niece out West saying she is going to pay him a visit, and rushes from the house with his umbrella.

Turning a windy corner he is run into by Mazie, a chorus girl, whose umbrella has turned inside out. The rain descends in torrents, and he gallantly lends her his umbrella and takes refuge in a nearby doorway.

Mazie tells her experience to her associates and finding his name and address on the handle of the umbrella, decides to return it in person.

Jones' mother-in-law and brother-in-law have just returned from the seashore. She finds his niece's letter and at once decides that she would be a splendid match for her son (the niece being an heiress in her own right), and telegraphs Jones' wife to return and help arrange the match.

Meantime Mazie calls and returns Jones' umbrella. The mother-in-law finds Jones with a strange young woman and demands an explanation. Jones, panic stricken, introduces Mazie as his niece from the West. The mother-in-law at once proceeds to make Mazie feel at home and tries to fix up the match for her son.

The real niece arrives upon the scene and as he is warmly welcoming her, he is caught again by mother-in-law and on being cornered, not daring to tell the truth while Mazie is still masquerading as the niece, he introduces his real niece as the butler's wife.

Algy, the brother-in-law, has taken his mother's hint and is making hay while the sun shines. He proposes to Mazie who, thinking him a wealthy young man because of his surroundings, promptly accepts him, and they hurry out to get married.

As Jones is trying to straighten matters out with his niece his wife walks in and catches him in the act. Finding himself getting deeper and deeper into the mire, he decides to make a clean breast of everything and tells his wife that the young woman is his real niece from the West. The mother-in-law denies this, but Mazie returning with her newly wedded husband, soon straightens matters out, and they finally succeed in obtaining forgiveness and a blessing from Algy's mother.

A brisk and entertaining light comedy throughout.

Edison Film No. 6798 **Copyrighted, May, 1911** **Released, July 29, 1911**
Code, VOOROPGAAN **Approx. Length, 1000 feet**

Hearts and Flags

(DRAMATIC)

CAST OF CHARACTERS

A SOUTHERN COLONEL	CHARLES M. SEAY
HIS DAUGHTERS	MIRIAM NESBITT TRIXIE DINSMORE
A UNION CAPTAIN	GUY COOMBS
THE OLD COLOURED SERVANT	WILLIAM WEST

AT the outbreak of the Civil War Colonel Dabney is given command of a regiment of Georgia Infantry. He leaves his home and his two daughters, Virginia and Georgiana, in charge of his old majordomo, Uncle Wash, and starts for the front.

A year later he is killed in action and his body brought home and buried in the little family burying ground. The action of the war sweeps southward, and Virginia and her young sister find themselves deserted by all their slaves and servants except faithful old Wash.

A foraging party of Union soldiers, very much the worse for liquor, appear and demand entrance. Uncle Wash bravely resists them, but they brutally overpower him, and using him as a battering ram, burst in the door. Then ensues a scene of looting in which the soldiers appropriate everything of value.

They penetrate the wine cellar, and the rare old wines only add to their greed.

One of them starts to seize Virginia, and poor old Wash in trying to rescue his mistress is roughly thrown to the floor, but Georgiana seeing Virginia's peril, shoots down her assailant. This enrages his comrades and they start for the girls, when they are interrupted by the entrance of Captain Percy and a squad of orderly Union soldiers. Percy clears out the house and placing two guards at the door, assures Virginia that she will not be molested further. As he is about to leave he faints, the exertion having opened an old wound.

Virginia has him put to bed and nurses him during a serious illness. Percy falls desperately in love with his lovely nurse, but she remains true to her colours and will not notice a mere "Yank."

Virginia and her sister are busily engaged mending a Confederate flag, which was torn by the foraging party, when Georgiana drops the needle. They hunt for it, but are unable to find it. They then search the work-basket for another, but to their dismay they find that the lost needle was the last they possessed, and needles were very precious articles in those perilous days.

Captain Percy enters the room and seeing them searching for the lost needle, offers his assistance, which is haughtily declined. He then takes from his pocket a small leather case, which he gives to Virginia. She opens it and finds several spools of thread and packages of needles. There is also a small piece of paper, which Percy gives her to read. It had been placed there by his mother, and reads—

"To My Soldier Boy:

The needle is mightier than the sword.

Mother."

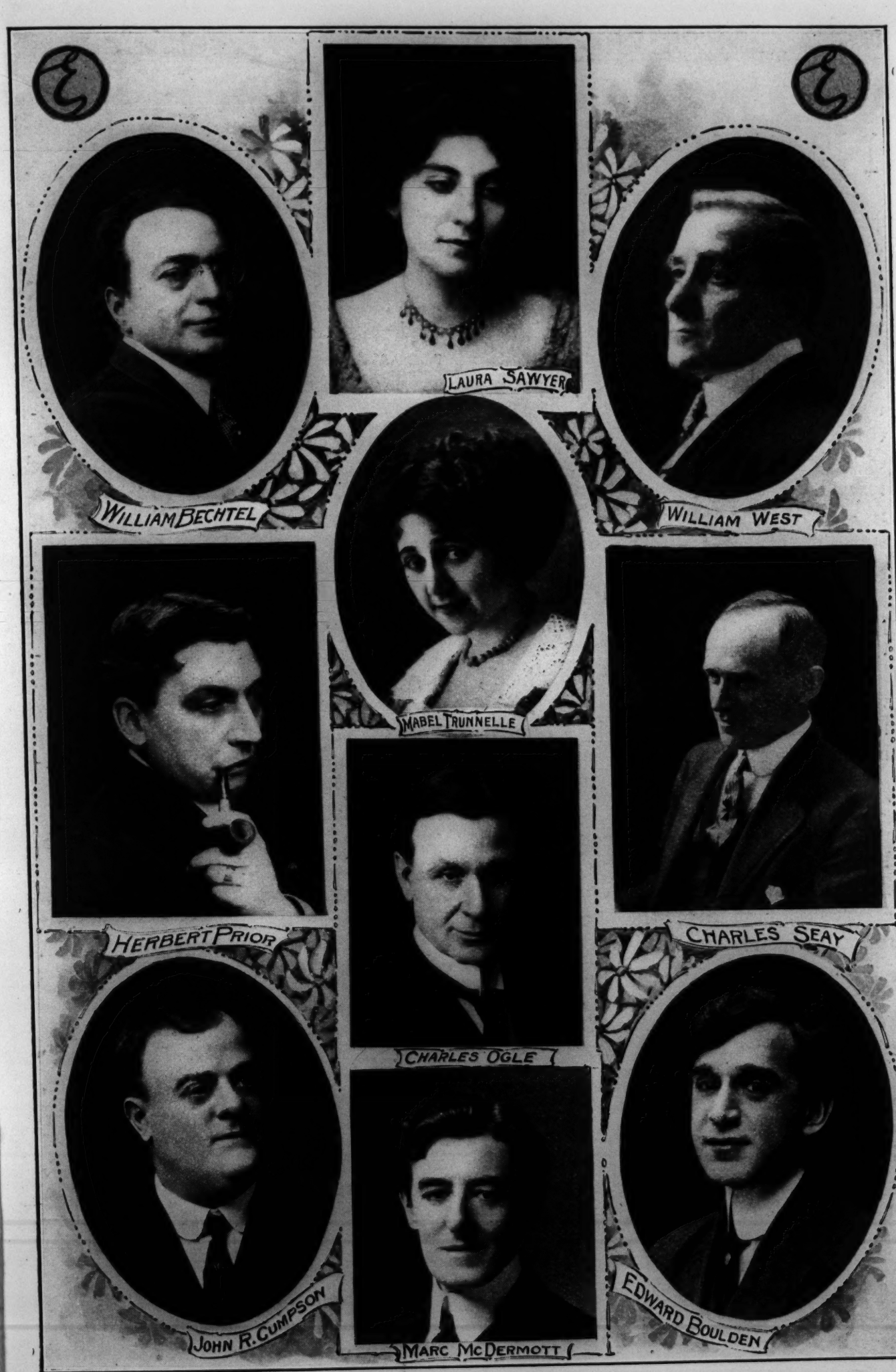
Virginia, however, refuses to accept any favours from an enemy and Percy is much disappointed, but pays her in her own coin by refusing to allow her to bandage his wound.

Percy is finally obliged to return to his regiment. Before leaving he declares his love to Virginia, but she cannot bring herself to yield to the enemy, and he goes his way. To Uncle Wash, however, he manages to give money to care for her, and also a farewell note in which he promises to return to her after the war.

When the war is over, true to his promise, Captain Percy does return, and this time he has little trouble in making her surrender to a "Yank."

Here is a war story of originality and strength played in the best vein of the Edison players, and a most appropriate release for Decoration Day.

The enclosed flyer will speak for itself. I can only add that I have found much satisfaction and pleasure in featuring your Canadian series. Being quite familiar with the country, I personally lectured each subject and people have expressed themselves as well pleased. When education and comedy are nicely blended as in "A Wedding Trip from Montreal through Canada to Hong Kong" and "A Bride and Groom's Visit to the New York Zoological Gardens," of last season the future of the picture play is assured.—*J. C. Rathbone.*

Used "The Black Bordered Letter," "The Doctor," "The Price of Victory," and "The Writing on the Blotter," all of which more than pleased our patrons, especially the work of *Griffith Grafton* (Marc McDermott) in the latter film. His acting has set all our patrons talking, as has the work of Mabel Trunnelle and Mary Fuller. I'm always looking for subjects with either of these three in the cast, as they have made more than a favourable impression upon our patrons. —*Jack McHenry, Premier Theatre, Norwood.*

LAURA SAWYER
WILLIAM BECHTEL
WILLIAM WEST
MABEL TRUNNELLE
HERBERT PRIOR
CHARLES SEAY
CHARLES OGLE
JOHN R. GUMPSON
MARC MCDERMOTT
EDWARD BOULDEN

The Edison Stock Players—Their Professional Careers

NO doubt the excellent cut of the Edison Stock players as they appear in every-day attire, shown on the preceding page, together with this brief retrospect of the professional career of each, will prove as interesting to those engaged in the exhibition of Edison Films as it would to the millions who daily watch with admiration these same players as with the fine intelligence of their art they portray upon the canvas fascinating stories of life's comedies and tragedies. This description of their respective careers on the legitimate stage, though necessarily tabloid in form, will suffice to prove the calibre and standing of the talent upon which we drew to form a permanent Stock Company, each member of which has since proven his or her worth in the field of the "Silent Drama."

WILLIAM BECHTEL, a German by birth, was introduced to Edison Films through the medium of the Irving Place Theatre (New York City) where he was engaged as character comedian for three years. The German school of acting as a groundwork and years of experience on the English speaking stage have given Mr. Bechtel such a training as produces exceedingly fine actors. He has been associated with and received signal recognition under such stars as John Drew, Kathryn Kidder and Lillian Russell, and was also under the Frohman management for a number of years.

LAURA SAWYER, having been associated with Ada Rehan, Otis Skinner and various stock and road companies for a number of years, stepped into the motion picture field well trained for its more exacting standard of work and easily and quickly became an exceptionally strong factor in Edison productions. She is a young woman of rare talent and personal charm, who appeals wonderfully to the hearts of her spectators. She has fine depth of feeling and emotion and no matter how strong the situation keeps well within the bounds of reality, avoiding overacting and always holding her work true to nature.

WILLIAM WEST has served the dramatic stage for over thirty years appearing in a hundred different parts both in stock and road productions. He has the broad reputation of being without an equal among motion picture actors in the art of make-up, and is without doubt an absolute authority on that subject. Together with an exceedingly fine composition of character Mr. West has brought to the field of the "Silent Drama" an art that is recognized and appreciated, and the Edison Company is indeed fortunate in securing his services.

The immediate popularity which MABEL TRUNNELLE scored upon her entrance into the motion picture field scarcely more than a year ago was nothing short of phenomenal, and many are the compliments we receive on her consistently splendid work. In her actions she displays the buoyancy of youth tempered with an intimate knowledge of the technicalities of the stage secured through several years of stock work in New Orleans, Syracuse and with the Schubert "All Star" cast in Philadelphia, U.S.A. She is without doubt an exceedingly attractive ingenue, and is as versatile as she is dainty and charming in face and figure.

CHARLES OGLE has had a varied career. The son of a minister, he was educated for that calling, abandoned it for the stage and later was admitted to the bar, returning after a few years' practice to the theatrical ranks. Since that time—1904—he has played prominent parts in Klaw & Erlanger, and Schubert productions, in Rex Beach's "Spoilers," and has also been associated with Chauncey Olcott and Hilda Spong. Mr. Ogle always gives the impression of reserve force in his

handling of the strongest characterizations, which trait of his acting has won him the admiration of even the most captious critics.

Charles M. Seay, a native of South America, is a wonderful imitator of the Southern negro and the "poor white trash" as well as that American Knight of Chivalry, the Southern "Colonel." If he did nothing else for Edison production but portray these types he would still be a valuable member of the Company, but this is very far from being the limit of his ability. A close student of human nature, he is never at a loss to imitate a new character, which is the very highest praise that can be bestowed upon an actor. Mr. Seay has played over two hundred weeks in stock Company in New York City and five years in vaudeville.

John R. Cumpson, comedian, is undoubtedly better known to the public than any other actor on the motion picture stage, and is daily adding to his reputation by his clever portrayal of jolly little characters in the popular Edison comedies. His work in the recent "Bumptious" films is fresh in the memory of every exhibitor. Mr. Cumpson began his real stage career in Col. Sinn's Old Montauk cast and later appeared in Frohman productions, as the star of German and Swedish comedies, and later still in Geo. V. Hobart's and Victor Herbert's "Song Birds."

Marc McDermott, an Englishman by birth, is an actor of wide experience and great versatility. He has toured the United Kingdom, Australia, and the United States with such stars as Mrs. Patrick Campbell, Marie Dainton and the late Denis O'Sullivan. He was also associated for a year with Richard Mansfield. Since his affiliation with the Edison Stock Company he has distinguished himself by his exceptionally fine work in the important parts with which he has been entrusted.

Edward Boulden practically began his professional career from infancy, having come from a theatrical family. He has had considerable experience in stock companies. Mr. Boulden's work in Edison Films has been consistently meritorious and he is considered a valuable member of the Edison Stock Company.

Herbert Prior has become a general favourite with the motion picture public through his splendid work in the many Edison productions in which he has appeared, and in which he has covered a wide range of characters.

Mr. Prior was born in Oxford, England, but a large part of his professional career has been spent upon American boards and covers a very large field of experience. He has appeared at times under such managers as Wm. A. Brady and F. C. Whitney, was with Olga Nethersole for a number of seasons, and has also had splendid stock company experience in Cincinnati, St. Louis and Chicago. Mr. Prior is one of those actors who have that rare and excellent talent of self-repose at all times, being ever master of his own emotions rather than the emotions being master of him. The possession of this attribute invariably stamps an actor of the first water.

Recent Edison Releases

A Complete Table from May 3rd, 1911

			Feet Approx.
May	3	The Rival Candidates (Com.)	1000
	3	The Writing on the Blotter (Dr.)	1000
	6	Love and the Stockmarket (Dr.)	1000
	10	A Night of Terror (Com.)	400
	10	The Old Family Bible (Dr.)	600
	13	All for the Love of a Lady (Dr.)	990
	13	The Department Store (Com.)	625
	13	Baby's Fall (Com.)	375
	17	Test of Love (Dr.)	1000
	17	Who Gets the Order (Com.)	995
	20	Disreputable Mr. Raegen (Dr.)	1000
	24	Jim the Mule Boy (Dr.)	975
	24	April Fool (Com.)	985
	27	Between Two Fires (Dr.)	1000
	31	The Wedding Bell (Dr.)	1000
June	3	Monsieur (Dr.)	1000
	3	Resurrection of John (Com.)	1000
	7	Nell's Last Deal (Dr.)	1000
	7	Silver Threads Among the Gold (Dr.)	500
	10	Strike at the Mines (Dr.)	995
	10	A Card of Introduction (Com)	500
	14	A Buried Past (Dr.)	1000
	14	The Haunted Sentinel Tower (Dr.)	980
	17	How Spriggins Took Lodgers (Com.)	1000
	21	Turned to the Wall (Dr.)	1000
	21	The Two Heroes (Com.)	975
	24	The Twin Towers (Dr.)	1000
	28	The Child and the Tramp (Dr.)	1000

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

G.M.K. — I have a lot of Edison Films which I have had for some time, and they have become dry. Will you tell me the best way to keep them soft when not in use. I understand you waterproof your films. What are the particular advantages of that treatment?

[In the closet where you keep your reels, place a wet sponge or pan of water; or in other words, moisture is a requisite in keeping films in good condition. The subjects which you have could readily be water-proofed by the National Waterproof Company of Chicago, and in that way not only prolong their life, but make possible the washing of them with soap and water so that no finger marks or oil spots could show, besides keeping them soft and pliable. This is a recent improvement in films and you might ask the National what they can do for you.

The following is what we claim for water-proofed film:

1. The sensitive surface being coated with a thin layer of hard, transparent material, possibility of scratching the gelatine or emulsion is entirely overcome.

Should any superficial scratches occur in the hard surface, they can be kept free of dirt by washing with soap and water. This will practically do away with "rain-storms," so that an old film will have substantially all the good projecting quality of a new film.

2. The film is considerably stronger and more durable, due to the presence of the hard, and extremely tough, waterproof coating. Added life will therefore result.

3. The film can be always kept clean and in good condition for the most effective projection by simply washing with soap and water—using a soft cloth.

4. The waterproof coating overcomes warping of the film and causes it to lay flat on the reel, so that although the film is slightly thicker and more sturdy than ordinary film, it reels closer and in less space. Its flexibility is not in any way affected, yet it passes more smoothly through the projecting machine; sticking at the film gate is overcome; the loop is steadier, and the projection on the screen is improved.

5. With ordinary films the emulsion side is dull. With Edison waterproofed films both sides are smooth and shiny, and more light is allowed to penetrate the film, producing a brighter picture on the screen.

6. The waterproof coating prevents evaporation of the glycerine in the emulsion, and in consequence the film retains its pliability and flexibility. It does not get brittle. At the same time almost any amount of rough handling will not injure the film, since the danger of scratching is practically overcome.]

(We can supply exhibitors with any copies of our films on waterproofed-base Non-Flam should they be required, at 4½d. per foot.)

E.M.H.—I placed my order with you for an inside revolving shutter complete for my external revolving shutter machine, so that I could change to inside shutter if I desired it, but when I received the shutter it would not fit. What shall I do about it?

[Return the shutter and we will send the proper kind.

Your order did not specify shutter was for outside shutter machine, so we shipped the old style inside shutter. When ordering state clearly type of machine, as with the regular inside shutter Model B the shaft is $\frac{1}{4}$ in. diam., whereas on the outside shutter machine the shaft for similar position is $\frac{3}{16}$ in. diam.]

W.O.S.—If the star shaft is set true with the cam shaft and set in such a way that very little play is left between cam and star, will the star wear away evenly on all sides? I use an Exhibition One Pin Model.

Yes. If the star wheel shaft is set absolutely parallel with the cam, the cam and star being true will meet exactly, causing equal wear on surface. Sometimes a severe blow or knock will throw the star shaft out of position, necessitating resetting, which is done by easing up the set-screw pressing on the star shaft bushing through the casting, then turning this eccentric bushing to proper position and holding it by means of the set-screw.

The Critics' Corner

Recent Edison subjects seen through the eyes of reviewers for the various film and dramatic publications. While they don't always agree in their opinions, the criticisms here shown may safely be depended upon to represent the consensus of opinion of the majority.

THE TEST OF LOVE

While the idea has been evolved in many films, it is treated with freshness and originality, and has the added merit of stopping when it is done.—*Dramatic Mirror.*

THE DISREPUTABLE MR. RAEGEN.

The picture is interesting from the first to the last scene, and the settings are particularly well worked out, especially the one showing the disreputable tenderloin saloon, with its diverse habitues.—*The Biliboard.*

JIM, THE MULE BOY

Some exceptionally difficult settings and stage effects rendered this film notable, being consummated with most convincing realism.—*Mctography.*

APRIL FOOL

A picture that will appeal to the children. * * * Even the grown-ups will be interested in this picture, as it will take them back to the days when they were boys and girls at school.—*Film Index.*

BETWEEN TWO FIRES

Roy Norton's "Conqueror Invincible," a story of the Franco-Prussian War, is herein made over into a dramatic and entertaining picture of sumptuous setting and convincing interpretations, the actor playing the lover deserving of special mention.—*Dramatic Mirror.*

MONSIEUR

This photo-play from the pen of Thomas Hanshew is one of the finest stories offered by the motion camera in many weeks. * * * We would advise every motion picture director who can possibly spare the time to go and see this film. Every action counts and no action fails to tell. It is acting of the highest order.—*The Morning Telegraph.*

THE RESSURECTION OF JOHN

This is one of the best comedies in which Mr. Cumpson has yet appeared for the Edison Company; at least it gives him the best opportunity of displaying his peculiar character as a comedian. The entire picture was received with almost continuous laughter.—*Dramatic Mirror.*

NELL'S LAST DEAL

Strong in story, dramatic in action from beginning to end, realistic in pictured scenes, this photo-play scores another mark in favour of the Edison company.—*The Morning Telegraph.*

Health Officer Uses "The Man Who Learned"

The following letter from Charles S. Prest, M.D., Health Officer, Waterford, N.Y., who recently used "The Man Who Learned" in a lecture upon which he was warmly complimented, not only by the press of that village but of neighbouring towns, is self-explanatory:

April 11th, 1911

"Thomas A. Edison, Inc.,
Orange, N.J.

Dear Sirs:

I want to thank you not only for myself, but on behalf of the Women's Improvement Club, for your great kindness in loaning us your excellent film, 'THE MAN WHO LEARNED,' for free public exhibition in the Town Hall, yesterday.

Of course, as I stated in my letter of the 5th inst., the meeting was in favour of pure water and not in regard to milk at all, but I appreciated the educational features of the film and thought it would add interest to the meeting.

To say that my expectations were realised would be expressing it mildly, as the reception the film received from an audience of the most cultured people of the village was very flattering indeed.

Many of those present had never been in the theatre before, thinking, as I told them, that nothing but evil could come of a five cent. show, because they had never taken the trouble to ascertain the facts as they were.

Mr. Proctor, the manager, said: 'I am sure your exhibition to-day has greatly reduced the prejudice against this theatre by the better class of people of the village and that we will see more of them hereafter.'

I saw your film first through the courtesy of Health Commissioner Fronczak of Buffalo last Fall and exhibited it here once before.

I called the attention of Dr. Ellis M. Santee, former dairy expert for the National Government, to your film and invited him here to see it, but he was unable to be present.

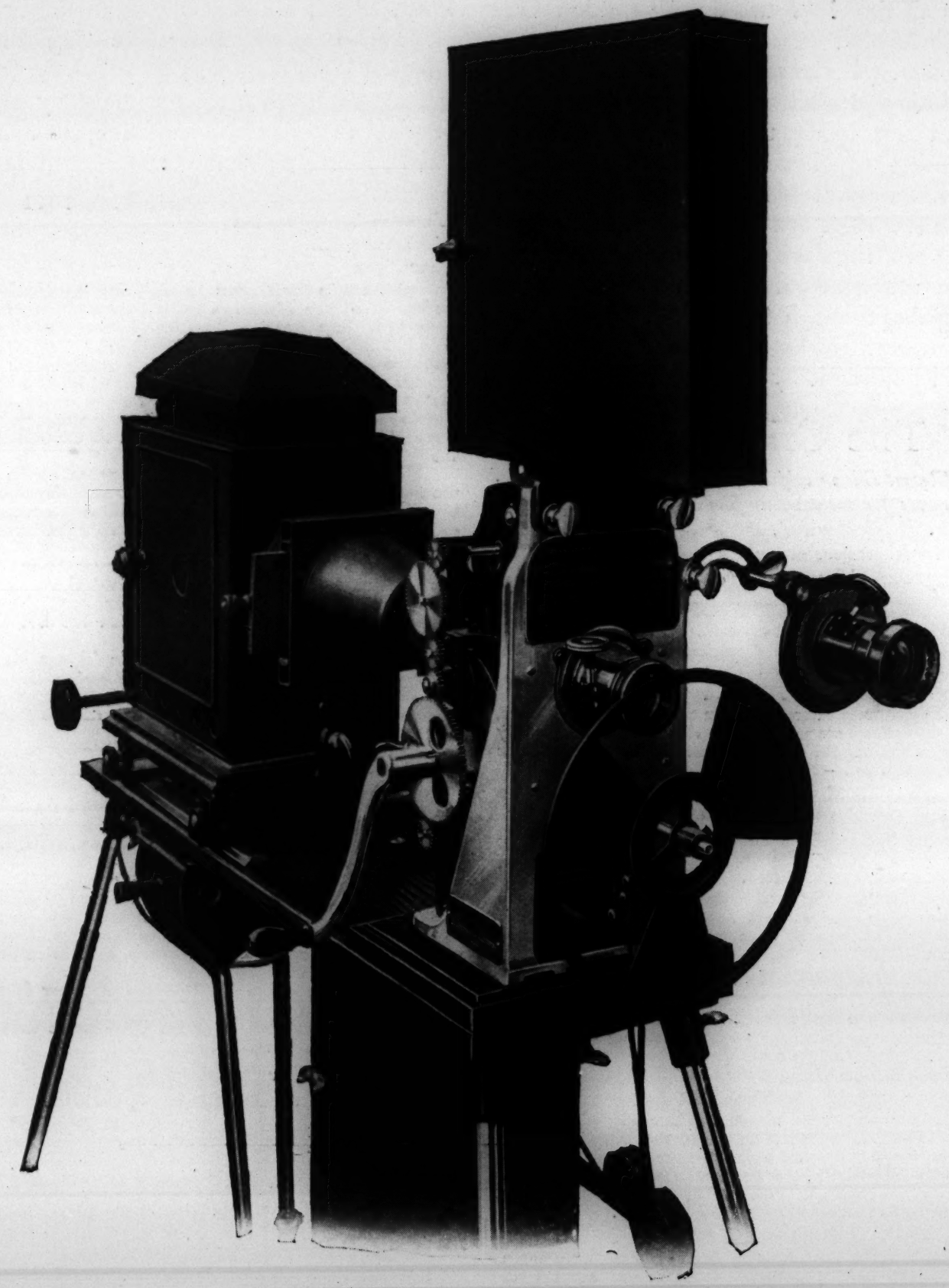
I cannot speak too highly of the educational value of this film, and believe if it were possible for every consumer, as well as producer of milk to not only see it, but study it, the mortality from what is called *cholera infantum*, but is really milk poisoning, would be greatly reduced.

I thank you again for the use of your film, which I returned by prepaid express to-day, and hope you will not fail to write Dr. Santee using my name if you wish.

Very truly yours,
CHARLES S. PREST,
Health Officer."

We are more than pleased to speak in terms of highest praise for the new mechanism placed in our Edison machine, and would not trade it for any other machine. It gives us clean cut, flickerless pictures. It has increased our business 35 per cent., and visitors from nearby towns claim we have the steadiest pictures. —*Williams and DeWitt.*

Clear, Steady Pictures—
Satisfied Patrons



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